

Welcome to the Owner's Manual for the Amphitheater at the Chautauqua Institution in Chautauqua, New York.

This document was written during the summer of 1998 by the Production Assistant, James Feinberg, under the supervision of the Production Manager, Keith P. Schmitt, with assistance from the Assistant Production Manager, Richard D. Redington, and the entire Amp Crew.

Far too much happens in the Amphitheater for any document to be truly complete, but hopefully this "book" can come close. It is intended to serve as a reference for future Amphitheater staffs, and to enable someone to run the building in case we all die in a fiery plane crash.

Good luck, and remember, it's not brain surgery here.
Just don't drop anything.

CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL

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CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL **THESE ARE THE PEOPLE IN YOUR NEIGHBORHOOD**

PRODUCTION MANAGER

runs the place. Supervises not only the Amphitheater and its crew but also the Woods (Hall of Christ, Hall of Philosophy, Smith-Wilkes) and its crew. Works out of the Managers' Office on the second floor, and uses radio #55.

ASSISTANT PRODUCTION MANAGER

assists the production manager in administrative tasks. Orders supplies (coffee, soda pop, paper, etc), keeps the copier happy, keeps the Production Manager happy, answers the phone, prepares contracts, serves as liaison to offices in the Colonnade.

PRODUCTION ASSISTANT

assists the production manager in production-related duties. Serves as crew supervisor for the non-union stage crew, and as stage manager for shows that travel without their own stage manager. Often serves as liaison between local crew and tour staff. Uses radio #57.

ORCHESTRA STAGE MANAGER/MOVER

runs the place on Orchestra nights (usually Tuesday, Thursday, and Saturday, occasionally Mondays for the Music School Festival Orchestra). Takes care of moving large instruments (percussion, harps, contrabassoon, etc.) around between the Amp (performance space), Lenna Hall (rehearsal space), and Norton Hall (opera performance space). Also moves music around between these spaces for the Orchestra Librarian. Handles set-up and strike of the chairs, stands, platforms, etc. on stage for Orchestral performances. Closes up the Amp. if Production Manager and Production Assistant have left for the evening, which occurs frequently. Is assisted as needed in all of these duties by the Amp Crew. Uses radio #57.

HOUSE MANAGER

sits at the fourth desk in the production office. Also works out of the "Usher Closet", located down the hill from gate four in what was probably once a bathroom. Takes care of hiring and supervising ushers. Maintains control in the house, assisted by the security staff ("shirts") on Fridays and other big shows. Uses radio #59.

HEAD USHER/USHERS

hired and appointed by the house manager, a head usher will serve as house manager at those times when the House Manager is not on duty. This often occurs during morning programs. The ushers are our first line of contact with the public and are thus very important members of the staff. Each usher is issued a "penny" for the season, which they wear whenever they are on duty. Pennys are pieces of blue fabric which are worn over personal clothes.

SECURITY

hired by the Production Manager, the Head of Security is generally only seen in the Amp on Fridays. Along with the Production Manager, hires the security staff needed for each "Special". Security needs will vary from show to show, but generally there will be a "shirt" (referring to the brightly colored shirts worn by the security staff) on the back porch, one or more at each gate, and several rovers. There may also be security staff assigned to guard lighting and sound consoles as needed, and often two shirts stationed at the front of the stage during the show. The security staff will leave their dirty shirts in the production office after the show and the production manager (or someone so designated) will take the shirts home and wash them.

HEAD SWEEPER/SWEEPERS

the sweepers are generally kids who come in early in the morning and clean up the house. They are supervised by an adult who will check each section and make sure the kids did a good job of collecting trash and sweeping under benches. The sweepers will often find valuables on the floor, and should give them to the Head Sweeper, who will put them in lost-and-found. Brooms, etc. are found in the sweeper closet UR, and trashcans to collect dirt and trash are found in the garbage closet near gate six.

DANCE TD/LD

the dance department hires one or two people to handle all of their tech needs, and these people serve as the primary liaison between Dance and the Amp. The Dance guys will bring all sorts of extra thing for the Amp Crew to do -- refer to the Dance section for more details.

AMP CREW

works under the Production Assistant and takes care of just about everything except stage lighting. Anything that is not specifically assigned to anyone else falls to the Amp Crew, as does assisting everyone else in duties assigned to other people. Uses radio #58

UNION STEWARD/STAGEHANDS

takes care of all stage lighting, including unloading lighting equipment from trucks and getting it into the air. Runs the light board, pushes the ladder around, etc. The Union Steward is generally at the Amp for all calls, and, when given crew requirements by the Production Manager, determines which Union members are called for each crew.

ORGANIST

The Institution has one official organist, who will occasionally give some "Organ Time" to other players. The Organist plays for the devotional service each morning, the Sacred Song Service on Sunday evenings, and an Organ Recital

once a week. Because there is so much organ performance time, we try to allow for as much organ rehearsal time as possible.

PIANO TUNER

The Institution has one official piano tuner, who takes care of all of the pianos on the grounds. The Tuner will generally be at the Amp an average of once or twice a day, tuning our two grand pianos and two uprights twice for each performance in which they are used -- before rehearsal and before the performance.

CHOIR LIBRARIAN

works in the Choir Library above the back porch. Organizes and maintains music, robes, and the rehearsal space (choir room) for the Chautauqua Choir and the Motet Choir. May complain if the choir room is not restored properly after it is used for catering, so be nice...

HOSPITALITY SUPERVISOR

generally works only on Friday. coordinates with incoming shows to providing catering and other hospitality (sodas, etc) to meet their needs as specified in riders and subsequent phone calls.

ULLA LARSEN

provides catering on Fridays. Makes really good food, and usually brings more than enough for the crew to eat, too.

PROGRAM OFFICE (COLONNADE)

home of the Institution Vice President for Programming, who is in charge of all programs on the grounds, including those at the Amp. All check requests, etc. go through the Colonnade. Chautauqua patrons know to go to the Program Office when they have complaints about the Amp, usually about the sound system.

TRANSPORTATION COORDINATOR

works out of the Colonnade. As a service of the Institution, provides transportation services as needed for the performers in the Specials. Also provides a runner for big shows on Fridays.

CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL **OPENING UP THE AMP FOR THE SEASON**

Starting up the Amp for the summer is one of the most difficult parts of the season. Because the Amp is open to the elements all year long, almost everything that can come down for the winter. A lot of things need to get put up, set out, and hung. The crew will spend a lot of hot and sweaty time in the attic for a week or two.

IN THE ATTIC

Most of the rigging points for the lighting truss should still be in place from the previous season, although some may have been taken down for safe-keeping or used somewhere else. One of the first things to do is to check all of the points to make sure they are all still in place and safe to use, adding and repairing as needed.

Refer to the stage diagram for the point locations. Each point should consist of a span-set looped over an I-Beam, either in a choke or a basket, connected by a shackle to either more span-sets or steel cables as needed to bring the point down to the desired height. A combination of different sizes of span-sets in different fold configurations and different lengths of steel can create nearly any needed length of hang point. Whenever a nylon span-set is hung over a piece of steel (as is always the case in the Amp), a piece of carpet should be placed between the steel and the nylon to prevent friction damage to the span-set on the corners of the steel. For each hang point there should be a second lift point immediately next to it, usually on the same piece of carpet. The Front of House truss and Downstage truss have four pick points, the Midstage truss has three pick points, and the Upstage truss and two side trusses have two points each. The downstage pick points are at 22'-10" R of center, 7'-9" R of center, 7'-3" L of center, and 22'-8" L of center. The midstage pick points are at 20'-4" right and left of center and exactly on center. The upstage pick points are at 12'-6" R of center and 12'-4" L of center.

There are also five pre-rigged points for touring shows to use, two downstage and three upstage above the removable panels in the ceiling. These do not need matching lift points, as the incoming truss is generally left on its chain motors for the show.

While the lighting truss is owned by the Amp, most of the speakers are leased for the season. Unless the same rig is rented from season to season, the crew will need to move or re-rig lift and hang points for the sound system. For the 1998 season, we had two main clusters (stereo), two side fill arrays, three choir loft speakers, two delay horns mounted on poles, and two delay clusters at the back of the orchestra.

In addition to the main rigging points, there are a number of smaller items which need to get flown to the ceiling. The sound department should take care of hanging the choir mics and the stereo mic, but may need assistance in rigging the Infrared transmitters, especially in getting a ladder or man-lift into the house to focus the IR panels.

The last things to fly from the attic are the US and UN flags. Each flag is attached to a 2x4, and each board has two eye bolts with short pieces of aircraft cable and dog clips. The rigging holes for the US flag are offstage of the rear of the amp room, and the UN flag matches it

on the other side. The easiest way to fly the flag is to drop down a piece of tie line through each of the two holes, tie the line off to the dog clips, and pull the flag up until it is tight against the ceiling. Loop the aircraft cable over the 2x4 that is over the holes and clip it off either to itself or to the eye, depending on what is needed to suck the flag up to the ceiling. If needed, insert some shims between the 2x4 and the cable to take up slack. The flags should only go one way, based on the arrangement of the 2x4s and the holes, but in case of doubt, an American flag hanging straight up and down should have the field of stars in the upper left hand corner when viewed from the front.

Another attic project is changing house light bulbs. Except for the organ pipe lights and the fixtures over the stage, all of the house lights can be opened from above to change the light bulbs. There are usually one or two clips holding the lamp assembly to the lens assembly, and then the top part will just lift off. The light bulb, a 500 W EVR lamp, simply unscrews. Once changed, the fixture can be reseated on the lenses and checked. The easiest way to do this is to have one person in the attic and a second person on the ground, both with radios. The person on the ground can verify that the person in the attic has removed the correct fixture before the lightbulb is changed. It is important that no one touches the light bulbs with their bare hands, as oil from fingers can cause the bulb to deform and explode when hot.

BACKSTAGE

A plethora of things need to happen backstage and on the back porch to start up the Amp. The entire backstage area and back porch needs to be checked and swept for cobwebs. Many things get stored upstairs or out of the building in an attempt to avoid damage from the moisture that creeps in downstairs. For instance, the piano from the star dressing room stores upstairs in the bass room for the winter. However, there is a possibility that both that piano and the piano from the choir room will go to the Civic Center in Jamestown for the winter. If the piano is in the bass room, it can be rolled out through the choir loft, out through gate four, in through gate five, down the vom, into backstage left, and into the star dressing room with only two steps.

To help dry out the floor backstage if it is damp with condensation (as is often the case in the early summer) there are powerful fans installed above both doors to the back porch. These should be left running as long as possible prior to the season.

There are three chains which go on the back porch to close off the stairs for shows when that is necessary. One long chain and one small chain span the main stairs, meeting at the yellow pole. Each should have an eye hook at one end to screw into the railing and a clip to hook at the pole. The third, thinner chain goes at the stairs by gate six. All three chains will probably need to be repainted with bright yellow spray paint.

Also on the back porch, the dance ramps need to come out from under the organ chamber. In the center of the porch along the back wall of the amp there are two trap doors that open to allow access to the doors into the organ chamber basement. While down in the basement, check to make sure that the emergency generator has sufficient ventilation; otherwise it will set off the fire alarm when it self-tests on Saturday mornings. Also while in the hole, an extension cord needs to be run under the porch from the outlet by the basement doors to the stage left side of the main stairs to plug in the charger for the golf cart. The dance ramps, once out

from the basement, will probably need to be repainted and may need some structural repairs. Once this is completed, they can be stored on end on top of the trap doors, thus blocking the basement access.

The coffee service needs to get set up on the porch by the stage left door. There is a water tap on the pipe that runs to the right of the door where the coffee machine can connect. There is a rolling cart with a side shelf for the coffee machine to sit on, and coffee and supplies, when delivered, can be stored in the cabinet in the cart. A small yellow table should also be placed perpendicular to the coffee cart to hold air pots and open supplies.

There are four movie theater chairs that go stage right of the coffee service, and a folding table to go in front of the chairs. This will become a hangout for the crew once the season starts.

In crew storage stage right are two female range plugs with tails. These should get tied in to the shore power disconnects under the bridge behind the back porch. There are three 60 amp single phase disconnects. Some busses will simply have bare ends to tie in, but the most common connector is a range plug.

Backstage left are two refrigerators and an ice machine that need to get set up for the summer. The big refrigerator, next to the ice machine, is rented for the summer and should just need to get plugged in. The small refrigerator in the crew office, however, simply gets unplugged for the winter, and will need to be thoroughly cleaned before getting plugged back in. The plug for the crew refrigerator is behind it, so the unit will have to get pulled out to get plugged in. The ice machine needs to be cleaned and disinfected before startup. The instruction manual is attached to the right hand side of the machine and explains how to run the auto-clean cycle. The power/clean switch is behind the front panel which comes off by removing four screws. Instead of the brand-name cleaning solutions, a cap-ful of C.L.R. or Lime-Away can be used for the cleaner and a cap-ful of bleach can be used for the disinfectant. It may be necessary to run the cleaning cycle more than once for each solution to be sure that no residue is left in the ice trays.

Beneath the stage left backstage monitor speaker is a first-aid kit which should be checked and restocked for the season. There is also generally a supply of bandaids on a shelf in the crew office, along with a box of latex gloves. These, too, should be restocked. The last room stage left is known as percussion storage and must be emptied and swept before the first orchestra concert of the season. Likewise, the last cabinet stage right is also used for percussion storage and also needs to be cleaned out.

The 10' step ladder stores in the stage right hallway for the winter and needs to move to the back porch for the summer. The A-ladder and dolly need to come back from the Civic Center in Jamestown. The pipes and uprights for the onstage masking also stores in the stage right hallway and can go onstage and be assembled for the summer. The curtains are stored in the closet in the manager's office. Once assembled, the movable masking leans up against the stationary masking in the stage right and left onstage entrances.

Two folding tables should go backstage, one on either side of the up center door. These will get used for various things throughout the season, including gel sorting for the Union crew and a place to put a cooler of sodas for big shows.

Four clip lights with 7.5 watt white indicator lamps get installed backstage to serve as running lights. One each gets clipped to the frame of the suspended ceiling by the onstage doors stage right and stage left. They plug in to the outlets by the doors to the vomms. The other two clip lights go on either side of the up center door in the alcove to light the stairs. It would be nice to find a more permanent solution to this problem.

Before the first show of the season, the crew should go through every room, closet, and hallway backstage (including the sound office, attic, and light booth) and make sure every light bulb is working. Each dressing room must be checked for things like broken towel bars and toilet paper holders and broken table glass. Be sure to check behind the doors, too. The day before the first show, check each dressing room for soap, paper towels, TP, etc.

In the stage left stairwell are four barricades with signs that read "Quiet, Program in Progress." These get assembled and screwed together and then placed out near the four upper gates. They will get put out to block the roads around the Amp during performances.

On the back porch and on the grass behind gate six there should be a large collection of trash cans and trash can holders which need to get distributed. Most of the small, round-covered trashcans will stay on the back porch or on the brick walk behind the porch, but one will go up to each of the two chorus dressing rooms. One large covered trash can will go over by the coffee service, one will go backstage by the hospitality closet (stage right of the crew office), and one large uncovered trash can will be used for catering on Fridays and should live backstage otherwise. There is one large covered trash can labeled "Cans Only" which is, obviously, for recycling, and should be placed next to the trash can at the hospitality closet. The cigarette urns get distributed on the back porch.

The green trash can holders go out to the gates and each get a large covered trash can in them. One can with a butt stop go at each of gates 1, 3, and 4, and two (one with a butt stop) go at gate two.

One of the last things to do in preparation for opening is to put in a work order for building and grounds to come and remove the pile of debris that will have accumulated on the back porch throughout the pre-season. Once the trash is gone the porch can be hosed down with high pressure water to clear away a winter's worth of dirt and grime. The smell of wet pine on the back porch is a tell-tale sign that the season is about to start.

IN THE OFFICE

The Manager's Office can be as complicated to set up as the Amphitheater, if only on a smaller scale. A number of valuable items get stored in the closet in the back of the office and need to get distributed throughout the building. The microwave goes next to the sink in the Choir library. There is often a box of tools that should go downstairs into the tool lockup in the crew office. The fabric for the onstage masking can go downstairs and get put onto its pipes and

put in place. There are two air conditioners in the closet. One goes in the window in the star dressing room and the second can go either in the window in the manager's office or it can be offered to the Orchestra librarian upstairs. The phone and power strip from the crew office may also be stored in the closet, and, finally, all of the box fans from the building spend the winter in the closet. The box fans get distributed to the dressing rooms, with two each in the chorus dressing rooms. The small, dual window fan goes into the bass closet and the large window fan gets installed in the window in the choir room.

In the file cabinet are three two-line phones for the office. They will need to have AA batteries installed. A fourth, single-line phone for the House Manager's desk comes from the onstage dressing room at the Civic Center. There are three phone lines at the Amp. Two are on the Institution's Centrex system, 357-6272 and 357-6273. These are used for the two-line phones on the Production Manager's desk, Assistant Production Manager's desk, Production Assistant's desk, and downstairs in the crew office for the wired phone and the 900 Mhz cordless phone. There is also a two-line answering machine which picks up 272 and 273 and is installed on the Production Assistant's desk.

The third line, 357-3214, is used for the fax machine and is not part of the Centrex system. Extensions on 3214 are also run to the phone on the House Manager's desk and to jacks in several dressing rooms, as it is used for outgoing calls by the production staffs of touring shows.

From 272 and 273, calls can be made to other Institution phones by simply dialing the last three numbers. Dial 9 to get an outside line. Long distance calls will require an access code to complete the call. The Amphitheater's code is 477. Calls to Jamestown can be made without an access code by dialing 73 instead of 9 to get an outside line. Calls made on 3214 require neither an outside line prefix (9) or an access code.

Many other things for the Manager's office are stored outside of the Amp for the season. The fax machine (model Sharp FO-230), photocopier (Xerox Document Center 220 DC), and the Chautauqua Banner are stored and used in the Colonnade over the winter. Also from the Colonnade comes a supply of color calendars and other Chautauqua information to go in the dressing rooms.

The computer and printer come from the Arts Council at the Civic Center in Jamestown. Also with the computer comes a modem that connects to extension 272. The printer connects to the computer via LocalTalk (phonenet boxes and standard phone cable). Be sure to switch the network from ethernet to localtalk in the network control panel. The Amp also borrows a typewriter and a single line phone from the Arts Council to use on the House Manager's desk.

Also from the Civic Center, the theater company at Normal Hall at the Institution borrows the Civic Center's backstage chairs to use as their house seats for the summer. The Amp sends the Amp Van and a few able bodies to Jamestown to pick up the chairs and deliver them to Normal Hall during pre-season.

The Amp uses several radios which are stored with the Chautauqua police for the winter.

Unit 55 goes on the Production Manager's desk. Unit 56 goes up into the sound office. Units 57 and 58 go on the Production Assistant's desk for the crew supervisor and the Amp crew. Unit 59 goes on the House Manager's desk. Radios Woods 1 and Woods 2 go on the table with the fax machine and are used by the Woods Crew. On Fridays, the security staff will often borrow the Woods radios as well as one or two radios from Lenna Hall.

An empty box should be placed next to the photocopier for white paper recycling. This paper should be combined with the leftover programs that get dumped in the stage left stairwell and taken to recycling once a week.

There are a lot of things to be ordered from vendors and suppliers on the grounds during preseason. Blue and white Amp Crew shirts and bright colored security shirts should be ordered at least a month in advance. Arrangements must be made with the Athenaeum Hotel to use their towels and laundry service for the season. Clean towels get stored on the metal shelves in the Manager's Office and distributed as needed for shows. Dirty towels get piled in the stage left stairwell and picked up by the Athenaeum staff, washed, and returned to the Amp. Copy paper, office supplies, and R118 thermal fax paper should be picked up from the Publications office in the post office building or ordered from Peterson's Office Supply.

The catering refrigerator needs to be rented and delivery must be arranged. A preliminary order must be placed with Pepsi (until the Institution changes its supplier) for soda pop and bottled water. The coffee service needs to get set up. This entails renting a coffee maker (get one that uses a water tap) and ordering packets of regular and decaf coffee, tea, hot chocolate, sugar, creamer, styrofoam cups, and dixie cups.

Paper products, such as paper towels and toilet paper should be ordered from Buildings and Grounds via work-order, along with trash can liners, cleaning supplies, and brooms and dustpans as needed to fill out the sweeper inventory. A supply of spare lightbulbs should be ordered from Buildings and Grounds or Jamestown Electric.

2" Black Gaffers' Tape should be ordered to last the summer; at least three cases. In the past Tape Products in Cincinnati (800 543 4930) has had a good price. Warn them to ship only UPS or FedEx -- they tried Roadway Package Service once and it was a fiasco.

Wenger should be called to order maintenance parts for orchestra chairs and stands. Also check the inventory of clip lights and bulbs to see if any more are needed. Another 20 lights and a box of chair feet were purchased in 1998, so no more should be needed for a while.

The Amp and the Institution have charge accounts at several area stores, such as Office Max, WalMart, and Mayville Hardware. All of these vendors need to be contacted with updated list of approved buyers for the new season.

Finally, an order should be placed for spare batteries and repairs as needed for the infrared listening system headsets.

IN THE HOUSE

Many signs and flags need to go up in the house and a lot of things need to be checked and safetied before the house can be opened to the general public. Many of the signs, etc. that come down from the house during the winter get stored in the stage left chorus dressing room on a rolling rack. Once the rack is emptied, it should go backstage with the other racks to hold instrument cases on orchestra nights.

One of the items on the rolling rack is the program boxes. These boxes get screwed onto each pole along the perimeter. It is pretty obvious where they go based on the collection of old screw holes on the poles. There is a first aid sign with eye hooks which goes on a pole near gate four, and an Infrared symbol sign which gets screwed to the same pole beneath the first aid sign.

There are six signs with the Amphitheater regulations, one for each gate. The two with 2x4 legs get attached to the fence by gates one and four with large U-bolts. The two with eye hooks get hung from the ceiling of the gate houses at gates two and three. And the two without any mounting hardware get screwed to the walls at gates five and six. There is a sign that reads "Women's Room Other Side" which gets screwed to the wall outside the men's room at gate six.

On the rolling cart are several cane bolts, painted to match the fence. These bolts go into the gates to hold them shut as needed. Also on the rolling cart are 8 orange ropes and two longer white ropes. The long ropes (with No Admittance signs on them) go in the doorways at gates five and six. The orange ropes go between the benches in the front row and at the bottom of the aisles that lead into the moat (the area in front of the stage) to keep people from walking in front of the stage during a show. Finally on the cart are eight small American flags with boards on the tops and bottoms. These get bolted to nuts mounted on bands on four poles around the perimeter, one near each of gates one through four.

In the crew storage cabinet backstage there should be a porcelain lamp socket with a zip cord plug attached. This gets mounted on the center post at the rear of the house to serve as a spotting light for dance rehearsals and performances.

Attached to the doors at gates five and six are steel padlock hasps which are used to lock those doors for the winter. The hasps should be removed for the summer and stored in a safe place. This will prevent someone from attempting to lock the fire exits during a show.

There are big white posts that go into holes in the ground outside gates five and six to prevent people from blocking handicapped access with their cars. The pole at gate six comes out so the garbage truck can get in each morning, and the garbage collectors rarely put it back. The pole at gate five comes out so small trucks can back in to the gate for load in. Both poles need to be found and installed during preseason.

In the closet in the choir library are 32 large flags from different countries on poles. Each pole should be labeled near the base with the name of the country to which the flag belongs. These flags go up in alphabetical order in the rear of the choir loft, 16 on each side of the organ pipes, starting with A stage right and ending with Z stage left. There are many more flags in boxes which are occasionally rotated into use. Those flags not on poles should go onto the shelves in the manager's office.

11 12	12 12	12 11
11 12	12 12	12 11
11 12	12 12	12 11
11 12	12 12	12 11
11 12	12 12	12 11
11 12	12 12	12 11
11 12	12 12	12 HP
HP	12 12	12

Before the house can be declared open to the public, a number of potential problems need to be checked for and addressed if found. On a rainy day during preseason, all of the gutters and downspouts should be checked for drainage. Check not only around the perimeter of the house but also around the outside of the backstage building.

There will probably be at least one bees' nest in the bleachers which will need to get dealt with. There may be skunks living under the bleachers, under the side sections, or under the sound console. Skunks do not like moth balls, so put out a few balls wherever skunks are suspected.

All light bulbs in the house need to be checked and replaced as needed. The two lights in each gate house at gates 2 and 3 are controlled by a light sensor on the side of the building outside of the electrical room in the choir loft. To make these four lights come on, cover the sensor with a plastic cup and wait a few minutes.

Spare lamps for the perimeter lights can be found in a large box in the electrical room. These lights are also used along the back porch.

House lights are changed from the attic. There are a large number of lights in the attic that look somewhat like house lights but do not come on with the house lights. These are security lights and are powered by the emergency generator.

The stage lights use the same EVR lamps as the house lights, but must be changed from below with the A-ladder. The lamps screw in just like normal light bulbs, but it is very important that the new bulbs not be touched with bare hands. Human finger oil will cause the glass to expand unevenly and even explode when the lamp is heated to 500 W.

There are two stage lights out in the house that are angled to hit the conductor. These use 500 W PAR 64 or PAR 56 lamps.

The six lights for the organ pipes take 500 W T-3 lamps. To change these lights, remove the back 3 benches in the choir loft in front of the pipes and bring up some platform boxes from the back porch. Set up the A-ladder on the walkway and the platform boxes.

Also check the two yellow "night lights" on the two side poles. The switch for these is behind the door leading from backstage to the stage right vom. These lamps can be reached by leaning the extension ladder against the pole.

One final thing to check for is "nail pops" on all of the benches, including the bleachers. The nails on the seats of the benches have a tendency to pop up a little bit. Although it may not look like much, an eighth of an inch is enough to ruin a dress, so the crew must be diligent during preseason and throughout the season in seeking out and beating down any nails that pop up.

ORGAN TUNING

One of the most challenging times of the pre-season is when the Fishers come from Erie to tune the Massey Memorial Organ. This usually happens during the last week before the season begins. The tuning of the organ involves one person at the organ console repeatedly playing notes while another person physically adjusts the pipes inside the organ chamber. For this to happen, the Amp crew must make sure that both the upstairs (outside the Manager's office) and downstairs (center stage left backstage) doors to the organ chamber are clear.

Organ tuning is a difficult time to work in the Amp because the organ is very loud and it is often impossible to hear the person standing next to you, let alone on top of a ladder. Organ tuning also sets everyone's nerves on edge because of the tonally repetitive nature of the task.

There are two panels of sound-suck mounted on plywood which are used to block the upstairs organ chamber door. These can go into place once the organ tuning is complete. The first panel rests on the floor and the second panel sits on the top of the first. There is a pole that wedges between the top panel and the opposite wall to hold the panel in place.

There are some potential problems that may occur with the organ in preseason or during the season that the Amp crew can deal with without calling the Fishers. If, on first starting the organ, it sounds like there is not enough wind coming through the organ, check the power on all three phases of the feed from the power company. It has happened before that one leg has been turned off at the substation. During the season, a valve may become stuck open in the organ chamber. This is known as a cipher, and can be temporarily fixed by entering the chamber, finding the affected pipe, and lifting it up and away from the air supply. A final problem that may occur is a total lack of power to the organ. This may be a result of a voltage spike or drop, and may be fixed by checking the fuses on the power supply in the lower organ chamber. There is generally a supply of spare fuses on top of the power supply.

CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL **A TYPICAL WEEK'S SCHEDULE**

Seven days a week, the Amp day begins at 7:00am when the sweepers arrive. Monday through Friday, they are joined at 8:00am by the Morning Crew who set up, run, and strike the 9:15 Devotional Service, the 10:45 Lecture, and the noon Organ event, usually a rehearsal for an hour. At noon, some or all of the rest of the Amp Crew will come on, and the Morning Crew will leave for the day after the next event is set up.

On Mondays and Wednesday, the organ rehearsal (recital on Wednesdays) is usually followed by a dance rehearsal until 4:00pm, when the dance floor will usually come up, and setup begins for the 8:15 pop show.

On Tuesdays and Thursdays, the stage gets set up for the Orchestra rehearsal and performance during the organ rehearsal. At 1:00pm, when the organ time is over, the organ console gets put away and the remainder of the percussion equipment gets placed and set up. After a Tuesday concert, the dance floor will often go down for Wednesday's dance rehearsal. Occasionally on Thursdays, some of the equipment for the Friday show will load in after the Orchestra performance.

On Fridays, as soon as the lecture is over and the house is empty, load-in begins for the pop show, which takes over the Amp until midnight or later. Once the stage is struck, the dance floor often go down for Saturday's dance rehearsal.

On Saturdays, the dance department is usually in first thing in the morning to begin warming up for a rehearsal on stage at 9:00am. One member of the sound department will need to come in to set up the dance rehearsal system, and at least one member of the Amp crew will need to come in to open up the backstage and get out a piano as needed for the rehearsal. As soon as the dance rehearsal is over at 11:45am, the dance floor needs to come up and the stage gets set for the 1:00pm CSO rehearsal.

On Sundays, the Morning Crew comes in to set up for a 10:45 devotional service, which ends at noon. Immediately after the service, setup begins for the 2:30pm special event, which usually runs until 4:00pm or 4:30pm. At 5:00pm, there are Organ Tours or Children's Organ Encounters on alternating weeks. After the Organ event, the stage gets set up for the Sacred Song Service and its preceding rehearsal. After the Service, the dance floor often goes down for a Monday rehearsal.

On Mondays, it begins all over again.

CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL **MORNING DEVOTIONALS AND LECTURES**

WEEKDAY DEVOTIONAL

The first thing for the morning crew to do upon arrival at 8:00am is to bring out the coffee service to the back porch and start a pot of regular coffee. On Thursday mornings, some members of the Motet will practice on stage at 8:00am. The crew should get onstage early and pull out the Steinway, three chairs, and 3 music stands. Everything goes downstage left, including the piano keys.

Turn up the stage lights to about 60%. Walk out on stage and unlock on stage storage cabinets 1, 2, 4 and 6. Remove the chair racks, conductor platform, 1 music stand (for the choir director), 2 wooden chairs (placed stage right along the railing, upstage from the stairs), a black chair (to go upstage from the wooden chairs) the big lecturn (placed center stage on an 8x8 carpet), and the 2 flags (that hang on the wall in storage box #6). The center flowers go on the stage in front of the lecturn. The flags slide into pieces of pipe taped to the outside of one of the uprights on the railing, US stage right and the Christian flag stage left. Get 4 jacks from the stage left vom for the masking. Get four stage weights from cabinet 2 for the jacks.

Pull out the Massey Memorial Organ console from cabinet number four. After the doors are open on the cabinet, the top lifts up to give enough room to pull the organ out. It takes two crew members to pull out the organ, one on either side. The organ will go with its keys against the stage right railing, upstage of the black chair approximately two feet. Once in place, the spring-loaded brakes on either side of the keyboard should get snapped down into place. Obviously, they will need to get released before moving the organ. The cable for the organ should get pulled tight, straight upstage to the storage boxes, then run along the boxes to its little trap door in the door to box #4.

Once the organ is out, the masking should get set up. Four pieces of masking go out for the morning programs -- the small and the large from each side. The two smalls will meet in the center, and the fabric will need to get clipped together with two Pony clips to prevent a gap. Put one jack on the onstage pipe of each small masking piece, with one weight each in the jack. The large pieces will go just downstage of the offstage pipe on the smalls and the two pipes will get tied together with a clove hitch. Put the second two jacks on the offstage ends of the large masking pieces.

Get the green parament ("Jesus cloth") and the Bible for the lecturn. The Bible, along with a glass of water, go on the shelf in the lecturn. The parament goes on top of the reading desk and drapes over the front. There should be velcro to hold the cloth in place; if it is not there, use loops of gaffers' tape.

At about 8:40 a.m., the crew should go up to the choir library and get the numbers for the morning. The Motet manager (Carl Badger) will usually flash hand signals to indicate how many chairs for each row for the choir. A typical set up will be three rows of 13, 13, and 15, with the most chairs in the upstage row. The chairs will be set up in an

arc on center, starting approximately two or three feet upstage of the conductors podium, with at least a foot of space between the rows.

At 9:00am, bring the house lights up to 80%, the stage lights up to 90%, and turn off the front PARs on the houselight dimmer rack in the attic. At 9:15am, when the devotional starts, the crew should go out to the sides of the stage to make sure everything is ok and everyone is happy.

MORNING LECTURE

When the devotional is over, the stage setup needs to get converted into the Lecture setup. The yellow chairs all get struck, either onto racks and into onstage storage or, if there is an orchestra rehearsal following the lecture, into stacks upstage of the masking. Roll up the two flags and put them back into onstage storage. Move the two wooden chairs to center, approximately ten feet behind the lecturn. Bring out the small Q&A lecturn and place it on a 4x8 carpet stage left, on approximately a 60 degree angle. There are tape marks on the stage floor that can be used as a guide. If the edges of the carpet are curling up, tape them down with gaffers' tape. Strike the parament and the Bible, and place two fresh glasses of water on the large podium shelf. Strike the organ, either into its storage box or behind the masking if there is organ rehearsal or a recital scheduled. Turn the front PARs back on for the lecture.

About two-thirds of the way through the morning lecture, at approximately 11:45, the program will shift into a Question and Answer period. There will be a short pause while patrons pass their written questions to the usher staff, who will then hand the collection to the moderator. The morning crew should assist in collecting questions.

ORGAN RECITALS AND REHEARSALS

On Wednesdays at 12:15, the Amphitheater is home to a 45 minute organ recital. The Lecture needs to get struck as quickly as possible, including the masking. The organ console needs to come down center to about 10 feet up from the edge, with the keys facing downstage. One microphone should be left up to be used as an announce mic. The Production Assistant should be backstage to coordinate the start of the program with the organist and the sound operator.

CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL **ORCHESTRA REHEARSALS & PERFORMANCES**

The Orchestra Stage Manager's Manual contains most of the information needed to set up and run Orchestra rehearsals and performances. The Amp crew should assist the Orchestra Stage Manager in setting the stage for the Orchestra and in moving Orchestra equipment after the concert. During the rehearsal, the crew will often assist the Orchestra Stage Manager in watching the house to make sure no one is taking photographs or making audio or video recordings. At the beginning of the concert, one Amp crew member will need to strike the announce microphone after the concert is introduced.

There is no smoking on the back porch during Orchestra rehearsals and performances.

The front of the center section of house benches gets reserved for people who donate money to the Orchestra. Several ushers are designated as "guarantors" who guarantee good seats for these patrons. There are blue ropes in the Usher Closet that are used to rope off a section of seats.

Orchestra rehearsals are a good opportunity to do building maintenance and other tasks that slip through the cracks on pop show days. This list should be posted in the Crew Office as a reminder of work that needs to be done.

THINGS TO DO DURING EVERY ORCHESTRA REHEARSAL

- Keep coffee pots and water coolers filled.
- Wash all dishes in and around sink and put away clean dishes.
- Stay near a phone and answer if it rings more than once.
- Straighten up Crew Office -- clear off desk, clear off bench, put tools away properly, etc.
- Straighten up Crew Storage -- put carpeting in back, put extension cords away untangled on hooks, maintain access to all items.
- Sweep away cobwebs from entire building, including gate houses.
- Clean out SL stairwells -- collapse cardboard boxes, stand up folding chairs, put towels in bag, etc.
- Empty trash at gates and on back porch.

CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL **THE DANCE DEPARTMENT**

THE DANCE FLOOR

The dance floor (a.k.a. Marlee) comes in seven large pieces and several small additional bits. The seven pieces get rolled onto PVC tubes and then stored on a custom-built rolling rack that lives in onstage storage #4, behind the organ. It takes approximately 3 1/2 rolls of 2" gaffers' tape to put down the dance floor.

Before the dance floor goes down, the stage floor needs to be dust mopped carefully. Even the smallest pebble left underneath the dance floor can puncture the Marlee when people dance on it.

Start putting the floor down by unrolling the first piece and lining it up. The floor should be rolled from stage left to stage right so it starts unrolling on the stage right side. The downstage edge of the first piece of floor lines up with the upstage edge of the wooden floor pocket cover at the front of the stage. It takes two people to adjust the position of a piece of the floor, each pulling against each other from the sides. If the floor is pulled tight, it should move easily. Once the stage right end is lined up, tape it to the floor and stretch the floor by pulling on the stage left end and taping it down. Leave a gap of approximately 3/8" between pieces of floor.

The dance department will usually leave several "grid" spikes on the floor (at center stage, quarter stage, downstage, midstage, upstage, etc.). When putting down the floor, try to make sure the marks are lined up upstage to downstage. If, once the entire floor is down, the marks are more than a little out of line, they need to be moved into line.

Once several pieces are in place, use the "Tape Machine" to tape the seams between pieces. Load the roll on the machine so the tape comes off the bottom of the roll sticky-side-up and loops around the green wheel to apply to the floor. Apply a lot of pressure to the tape machine to stick the tape down firmly.

The downstage four pieces of floor are rectangular and go down easily. The fifth piece gets wider on the upstage edge as the stage floor expands, the sixth piece starts as wide as the fifth and then gets narrower on the upstage edge to match the angle of the back wall. The seventh piece is the most difficult to put down since both ends are cut to match the back wall and it has no right angles.

There are two additional pieces of Marlee known as "wings" which go out from the ends of piece five, covering most of the exits to the stage right and left doors.

Sometimes we will need to put out the dance ramps in place of the stairs downstage right and left. The stairs are attached to the stage with loose-pin hinges. Both the stairs and the ramps are sloped to match the slope of the concrete floor, so it is important to put the correct stairs and ramps on the correct sides. There are a final two pieces of dance floor with stripes of gaffers' tape that serve as covers for the dance ramps

and provide treads for the dancers. When not in place at stageside, the dance ramps stand up on the back porch blocking access to the dungeon under the organ chamber.

When pulling up the dance floor, pull carefully to avoid ripping the Marlee. Save several small pieces of tape to hold the rolls on the roll after the floor is rolled. The four small pieces of floor roll up onto themselves (not onto PVC) and store on the inside of the dance floor rack.

REHEARSALS

The dance department rehearses or performs on the Amp. stage several times a week. For rehearsals, they usually only need the dance floor from us. The dance tech staff will put out rosin boxes backstage at the stage right and left doors and water bottles at strategic locations. The Amp staff should put out two jugs of ice water and small cups on the table on the back porch, and the Dance Department will often request dance barres on the back porch or onstage, which the Amp staff would need to transport from the Dance buildings in the truck.

During dance rehearsals, the dancers should use only the upstairs dressing rooms. The downstairs dressing rooms are often used for harp practice and other special uses during the day.

There is a porcelain lamp socket in the back of the house that gets used for a spotting light for dance rehearsals and performances. The plug gets unscrewed from the socket and a red indicator lamp (small 7 watt bulb) gets put in. The socket gets plugged into the extension cord coming down the post from the ceiling, and the extension cord gets plugged in at the back of the booth in the attic. After the rehearsal or performance, the red bulb should get replaced with the plug and the extension cord should get unplugged in the attic so that no one electrocutes themselves.

There is a special sound system configuration for dance rehearsals to allow the dance tech staff to control tape playback and levels themselves. A tape deck is connected to a small mixer at the front of the stage. This is connected through direct boxes to the house sound system and fed to two monitors, one on each downstage corner of the stage.

Before each rehearsal, the dance floor needs to be mopped. If time is short (as it often is) a dust mop is usually sufficient, but it is nice to get a damp mop with hot water before rehearsals. Dust mops are stored stage left of the up center door, mop buckets are stored in the sound closet by gate 6, and wet mops are stored outside gate 6 on hooks.

PERFORMANCES

Everything that happens for a rehearsal also happens for a performance. There are, of course, several additional tasks.

The small masking pieces need to be brought out to extend the stationary masking along the entrances from the stage right and left doors. All four arrangements of flowers and their boxes need to go away. The truck will have to go to the dance department and

pick up several racks of costumes, usually on the day before the show so the TD can use them the night before to write lighting cues. The costumes should get locked in the downstairs inside single dressing room overnight.

The dance department has purchased four pieces of blue velour-like fabric with which to cover the onstage storage boxes. The first step in hanging the "blue stuff" is to install the two 1x4 bars that span the opening for the up center door. These mount with loose-pin hinges and are usually stored with the dust mops stage left of the up center door backstage. The two smaller pieces of fabric meet at center over the up center door and run to the offstage edges of storage boxes 3 and 4 where the angle changes. The two larger pieces cover boxes 1 & 2 and 3 & 4. Each piece is marked at the top two corners. The fabric should get pulled up so it just reaches the floor and so that the edges barely overlap between pieces. The two smaller pieces are cut to line up with the angle change on their outside edges. Once each piece is in place, the fabric gets secured in the choir loft with pieces of gaffers' tape.

For some dance shows, especially when the Festival Dancers are performing, the choir library will get used as a dressing room. Two of the grey folding panels (from the Reg Lenna Civic Center) should be brought up from the back porch to block visibility through the doors. The gaps in the open panels should get covered with gaffers' tape. Three tables need to get opened up in the choir library, one along the closed cabinets. The long mirror from the downstairs single dressing room should be brought up and taped lengthwise to the cabinets above the table.

One music stand should be brought out to the open platform next to the sound console at Front of House for the dance lighting designer. It should get a clip light with a blue indicator lamp and a headset.

Just before the house opens the dance floor should be mopped with an ammonia solution. The approximate mixture is one quart of ammonia per mop bucket. When mopping, use upstage/downstage strokes and do not lift the mop from the floor between strokes. This will ensure that the stage does not look ugly if the mop swipes show after drying.

During the show, the I.A.T.S.E. crew does all of the prop/furniture moves and gel changes, but the Amp crew does any musician-related moves that might be needed. Generally this will involve taking one or both grand pianos out of the onstage storage box and then putting it (them) back several times during the show. Sometimes they will need a black page-turner chair to go with the piano and bench; this should go on the pianist's left. For the Dance Salon there will probably be several moves involving chairs, stands, clip lights, and microphones throughout the show, but this only happens once a season. For any show in which there will be Amp crew moves (almost always), the crew should wear blue shirts and dark pants and no nametags on stage.

CHAUTAQUA AMPHITHEATER OWNER'S MANUAL

POP SHOWS/SPECIALS

Any event in the Amphitheater that does not originate in the Institution is classified as a "Special" or a Pop show. Within that category, Specials fall into two main groups -- the Friday shows and all other Specials.

FRIDAY POP SHOWS

THE RIDER/ADVANCING THE SHOW

Most Friday shows are well enough organized to have sent their Riders as early as preseason. The Production Manager will contact or be contacted by the production manager for each show to discuss the riders and any conditions specific to the Amp. Based on the Riders and these "advance" phone calls, the Production Manager will make arrangements to rent any equipment needed that is not in the Amp or Institution inventories and not carried by the band. The Production Manager will also determine the number of Amp crew and Union crew required for load-in, run, and load-out.

The Hospitality Supervisor will talk with the member of the tour staff responsible for coordinating hospitality to set the menu and determine any additional dressing room hospitality requirements. He or she will then contact the caterer and relay this information. On Thursdays, the Hospitality Supervisor will go shopping for the band, and on Friday mornings he or she will prepare any food not brought by the caterer as well as many coolers of soda and water.

The crew supervisor should look at the rider and talk with the Production Manager before load-in begins to have some idea of what will be happening during the day on Friday.

LOAD-IN

Fridays begin to get crazy at noon, when the lecture ends. Actually, they may begin Thursday night after the Orchestra concert. If the lighting is coming from a third-party contractor such as Unistage, it is not unusual to load-in, assemble, and fly the lighting rig the night before. Occasionally, the sound contractor will also load in on Thursday.

All dressing rooms should be checked for the correct furniture, paper products, soap, etc., prior to the band's arrival. Be sure to look behind doors for potential problems. If there is a harp in the downstairs single dressing room, it should be secured prior to occupancy. It is important for the cleaning crew to move the furniture when vacuuming.

The Amp van and any personal vehicles should be moved from behind the Amp to the parking lot behind Norton Hall before any tour vehicles arrive.

The first thing that needs to happen at noon is to strike quickly and completely the lecture setup, including all flowers and boxes. Most touring shows expect to start loading

in at 10am, so their trucks and busses will usually be in place by noon, either ready to load in or ready to move into position. Production vehicles should come in either the South Gate or the Market Gate and get escorted down Foster to South Lake by the Chautauqua Police. The Production Manager should contact the gates prior to the arrival of any tour vehicles to arrange for passes and escorts.

If the show is traveling with one truck and one bus, the bus will go in the Amp driveway (leading to gate 6). Busses should pull in forward and stop about four feet before the flower beds under the bridge to allow enough room for the band to walk around the front of the bus into the driveway without trampling the flowers.

Short trucks can pull forward up the hill and down the loop in front of the Athenaeum and then back into the driveway at gate five. Longer trucks (as long as 53' semi's) should pull forward on South Lake Drive and back all the way up the hill, parking on the Amp side of the Athenaeum loop against the hill with the back of the truck just short of the gate five driveway. The Amp crew should deploy in the street to stop vehicular and pedestrian traffic when busses and trucks are pulling in. A pylon should also be placed on the drain grate by the entrance to the Athenaeum loop and by the storm drain by the entrance to the Amp driveway to stop busses and trucks from driving into the dips and getting stuck. It is important that the Amp crew be diligent in stopping Chautauquans from walking or driving in front of the tour vehicles, as Chautauquans are used to other people getting out of their way, which the trucks and busses will not do.

If there is more than one bus, the second bus can park behind the first bus along the Athenaeum loop. Both buses can get shore power from under the bridge. If there are no trucks, the second bus can park up the hill behind the Amp. If there is more than one large truck, once the first truck is unloaded it should get moved out to the Market Gate or down to South Lake Drive and the second truck can be placed for unloading. One truck may remain parked in the Athenaeum loop during the show, and trucks parked in the gate five driveway must pull out onto the Hill or to the Market Gate for the show.

No vehicles should be parked in such a way as to hinder handicapped access to either gate five or six or to block emergency vehicles trying to pass through the Athenaeum loop, and every effort should be made to leave room for the Institution bus to stop outside gate five.

The first thing for the Amp crew to do is bench compression -- pushing the benches together to make room on the floor. Compress the first five or six rows of the stage left orchestra section. Then get the ramp out and put it on the down left corner of the stage, about 45 degrees from the front of the stage. It will take at least four people to move the ramp. The Amp crew should also pull four benches from the rear of the house, two from each of the center columns, to make room for the incoming lighting and sound consoles.

Friday shows will usually require some risers. While the stage plot in the rider will provide a general idea of what risers are needed and where they should be placed, the

tour manager will almost always want to change something on arrival. The best bet is to set up an interpretation of the riser needs that best fits with the Amp's inventory. For instance, if the rider calls for an 8x8 drum riser at 30", a 4x8 keyboard riser at 10", and an 8x8 percussion riser at 18", try setting up 4x8x8", 8x8x16", and 8x8x24". Once the risers have been placed by the tour's production staff, they should all be skirted with black duvetyyn and as many as possible (but definitely any percussion risers) should be carpeted.

Once the Amp is emptied after the lecture and the first truck is in place, it's time to start unloading the trucks. Under the agreement worked out with the stagehands' union, the Union crew does all of the lighting work and the Amp crew takes care of everything else (staging and sound). In general, when loading and unloading trucks, the Union crew works on the truck and everyone helps roll the boxes into and out of the Amp. Once the boxes are inside, the crews split up and start setting up gear. Someone from the tour will usually be outside "calling" the truck, calling out which boxes go where. Most lighting boxes will go upstage, most sound boxes will go to monitor world stage left, and most band gear will go downstage. There will also often be a few boxes of merchandising, which can go directly to the Screen House at gate two or can be held on the back porch until the Screen House is ready. The two major exceptions to this are dimmer racks, which will either go on the floor stage right or the far up right corner onstage, and the front-of-house sound console and processing gear, which will go in front of the Amp sound console in the house. When setting up the front-of-house consoles and processing gear it is important to keep the aisles clear, both on the floor and up the hill.

As road boxes become "dead" (empty) during load-in, they can be moved to the back porch.

SOUND CHECK

Once the risers are set up and the band gear is on stage, some or all of the Amp crew can join the sound staff in helping the tour's sound crew setting up mics and stands and running cables. If any band gear requires power, be sure to run extension cords to the specially grounded sound power on the sides of the stage.

The gates to the Amp should be closed for sound check, and any Chautauquans in the house should be politely asked to leave.

If there is no masking up onstage, the hanging masking should be unrolled behind the up center door. This will allow the door to be left open without the audience seeing backstage.

Once the stage is all set up, there will be little for the crew to do until after sound check. The morning crew can be released until load out, but it is important that the crew not disappear to the back porch. There will inevitably be something else that the band needs or something that was forgotten. The rule on Fridays is, "It's OK to sit around, but you have to sit around in the house in case the band needs something." Periodically the crew should sweep the Amp to check for full trashcans and to make sure there is enough coffee and soda available.